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C. Q. J., Idlewood, Pa.—(1) We do not know of any photographer near Pittsburg who makes solar prints. The Moser Engraving Co., 535 Pearl Street, New York, will supply you. The price for life size head is about \$5, with strainer. (2) Louise McLaughlin's little book on Pottery Decoration, published by Robert Clarke & Co., Cincinnati, will give you the information. The price is \$1.

A. S. T., Troy, N. Y.—Painting in "flat tints" describes the method of imitating colored objects by tracing the outlines of the different parts of a model, and coloring them uniformly with their peculiar colors. There is no attempt at light and shade.

PARSON B., Cleveland.—To remove, in your water-color landscape, a portion of color in order to introduce a figure, wet the part with water, and after it has soaked a while press it gently with a soft cloth, and, when dry, use a crumb of stale bread or india-rubber.

B. N., New York.—Cussans's "Hand Book of Heraldry," published by Chatto & Windus, costs \$2.50. Scribner & Welford sell it.

T. E., Troy, N. Y.—(1) Full directions for painting photographs in oil were given in the August number, last year, of THE ART AMATEUR. (2) Landscape drawing in pastel was described in the same issue.

BARTON, Trenton, N. J.—For painting in monochrome or "en camaieu," as it is sometimes called, the two easiest colors to be used are red-brown and iron violet. Sometimes, in order to make the effect stronger, one or two other tones are added to the principal colors.

LITERARY NOTES.

THREE remarkably fine "Books of Hours," all of the fifteenth century, were bought at the recent Remsen sale by Mr. J. W. Bouton. The first of these was a superb vellum missal of the Dutch School, measuring six by eight inches, and containing 165 pages. It belonged to the monastery of St. Gertrude at Amsterdam, and afterward to the Duke of Sussex, son of George III. The seven beautifully drawn and vividly colored illuminations, each occupying an entire page, represent respectively King David praying, the Annunciation, the Descent of the Holy Ghost, Jesus overcoming Satan, Jesus in the garden, the Crucifixion and the Ascension. The manuscript is written in fine Gothic characters, every capital being ornamented and the initials highly illuminated in gold and colors. The second Book of Hours, which consists of 240 pages of manuscript, five by seven and one-half inches, is illuminated in gold and colors on vellum, with fourteen large paintings and forty-seven small miniatures. The pictures include portraits of the Evangelists and numerous sacred subjects, such as the Incarnation, Visitation, Adoration of the Magi, Flight into Egypt, Betrayal of Christ, Crucifixion, and one or two Old Testament scenes. The manuscript begins with a twelve-page calendar with two brilliant paintings at the top of each page representing signs of the zodiac and subjects illustrative of the seasons, such as reaping, shearing and wine-pressing. The third missal, which is also on vellum,

is slightly smaller. It contains eighteen miniatures of scenes from the Gospels and Lives of the Saints, all of extreme beauty of design and coloring, and the floriated borders on each page are of extraordinary brilliancy.

THE AMERICAN QUEEN, "a Journal of Home and Society," enters upon a new lease of life under the management of Ernest F. Birmingham & Co. The news of which it makes a specialty is full and accurate.

BOOKS RECEIVED.

MODERN PERSPECTIVE. By WM. R. WARE. Boston: Jas. R. Osgood & Co.

W. M. HUNT'S TALKS ON ART. SECOND SERIES. Compiled by HELEN M. KNOWLTON. Boston: Houghton, Mifflin & Co.

GATHERINGS FROM AN ARTIST'S PORTFOLIO IN ROME. By JAS. E. FREEMAN. Boston: Roberts Bros.

IN THE SHADOW OF THE PYRENEES FROM BASQUE-LAND TO CARCASSONNE. By MARVIN R. VINCENT, D.D. New York: Chas. Scribner's Sons.

SYMBOLICAL LANGUAGE OF ANCIENT ART AND MYTHOLOGY. By R. P. KNIGHT. New York: J. W. Bouton.

THE LED-HORSE CLAIM. BY MARY HALLOCK FOOTE. Boston: Jas. R. Osgood & Co.

We find the following in the New York correspondence of the St. Paul Pioneer Press. The writer will please pardon us for making some necessary corrections in minor details: "THE ART AMATEUR has, as it should have, one of the prettiest editorial rooms in the city. It occupies a third floor on Union Square. The walls are papered with a terra cotta and warm gray of free design, and a frieze of golden olive, separated from it by a black and gold picture moulding. Well-filled book-cases, finished off with bric-a-brac shelves, occupy most of the wall space. A mantel-piece of ash frames a fireplace of Low's art tiles, which also form the hearth. There are brass andirons and equipments. The mantel is draped with maroon satin, and a deep valance of Macramé lace with a ribbon run through. Half the window in the corner is of stained glass, with a brass rod under it holding curtains of Madras muslins in soft tints. Heavy brocade satin curtains, lined with pale gold silk at the other windows, hang on brass poles. Over the fireplace is a fine painting by Edward Moran—'Notre Dame on a Fête Night'—with two little Persian pictures at the sides, and on the shelf a vase of Volkmar faience with a few peacock feathers lending their brightness to the room. Choice bits of bric-a-brac are all around. On one of the walls hangs a queer suit of Japanese armor, and a finely painted silk kakemono with ivory mountings. A golden shrine on a finely carved teak-wood bracket over one of the desks encloses a stone Japanese goddess. Several artists have volunteered to paint the panels of the doors, and the work has already been started. Camille Piton fills a panel very ingeniously with a man climbing a telegraph pole, and Sarony has

outlined a female figure draped. A rug-shaped Brussels carpet of oriental design and coloring covers a dull red matting which projects about a foot and a half from the skirting boards all around the room. The furniture is Eastlake, covered with dark maroon leather."

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 261—"Columbine"—is the third of the series of wild-flower designs for dessert-plates to be outlined and painted in flat colors. In the flowers use capucine-red for the long honey-tubes except the tip below the dotted line, which is silver-yellow. The stamens are silver-yellow with orange-yellow dots. The petals between the honey-tubes and also the tubes at the back of the flower showing between the others are dark red (red and black mixed). The buds also are red and dark red; the leaves, apple-green and brown-green mixed; the stems, brown-green and brown; the seed vessels, a lighter green than the leaves. For the background, add flux to dark green No. 7. Outline distinctly.

Plate 262 is a set of designs for wood carving—vertical lines of decoration—from the Cincinnati School of Design.

Plate 263 is a series of monograms in "B."

Plate 264 is a collection of designs and suggestions suitable for jewellers' use. (See also page 17.)

Plate 265 is a "Honeysuckle" design for an Egyptian vase. For the background use brown No. 17, with orange-yellow added, occasionally mixing in a little grass-green; put it on in mottled touches with a broad brush. Make the honeysuckle buds of a yellow tint, with a faint wash of jonquil-yellow; flowers very pale, with stamens of sepia and anthers of brown No. 17. Leaves about the buds, grass-green, shaded with brown-green; the older leaves, brown-green, shaded with the same, occasionally using a little deep purple with the shadow color; make the under part of the leaf purplish, using grass-green and deep purple; stems, brown No. 3. Outline the serrations of the leaves, the stems, and the general finishing with three parts brown No. 17 and one part deep purple.

Plate 266 is a South Kensington design for a curtain or mantel valance border, to be worked in outline in conventional colors.

Plate 267 is a South Kensington design for a tablecloth or mantel valance border, to be worked with crewels in natural colors or in outline with silks of two colors.

Plate 268 is a design for ecclesiastical embroidery from an early English chasuble.

SOME lady potters and decorators in Chicago have organized the Chicago Pottery Club, where firing and glazing are done, under the direction of Mr. Joseph Bailey, formerly of the Dallas Pottery, and more recently of the Rookwood Pottery of Cincinnati. Mrs. Philo King is president; Mrs. J. B. Jeffery, secretary, and Mrs. V. B. Jenkins, treasurer.

"ETCHING ON LINEN." Mr. Whiting's "New Manual," an illustrated book of instructions and useful hints, giving explicit directions for all kinds of "etching" and decorative marking, is now ready. It is mailed, together with price-lists and a supplement of patterns, to any address on receipt of one dollar. Address F. A. WHITING, Wellesley Hills, Mass.

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